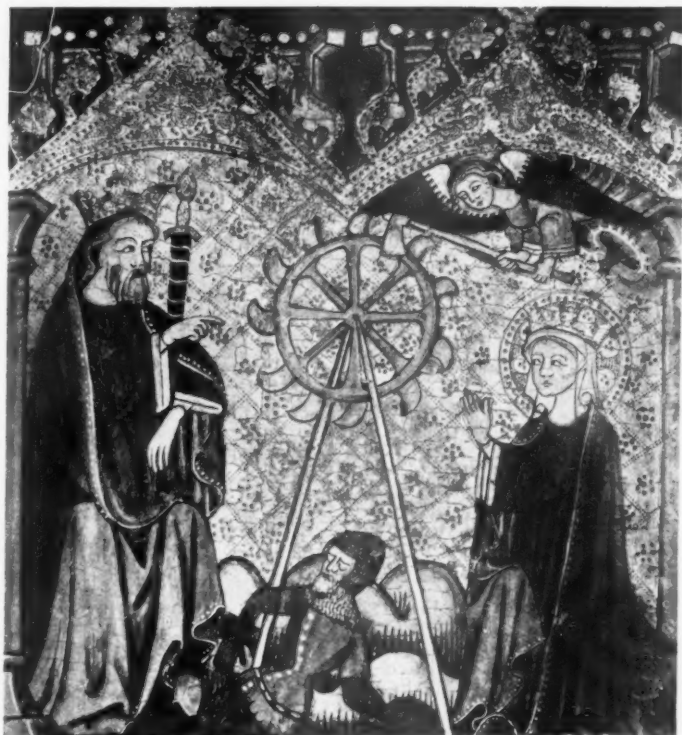


BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
FEBRUARY NINETEEN THIRTY-FOUR



"THE MARTYRDOM OF ST. CATHERINE OF ALEXANDRIA." ENGLISH (?) SCHOOL,
SECOND HALF OF THE FOURTEENTH CENTURY. A. A. MUNGER COLLECTION.

NEEDLE LACES IN THE MRS. EDWARD E. AYER COLLECTION

THE Art Institute has been particularly fortunate in the recent acquisition of an important and well known lace collection, the bequest of Mrs. Edward E. Ayer. It includes especially rich and fine examples of Italian and French needle lace, now on exhibition in Galleries 1 and 2 in the Allerton wing.

Lace as we know it today had its origin in the decoration of washable linen which came into general use in the fifteenth century for ecclesiastical, personal, and household purposes. Beautiful results were attained by drawing threads or cutting out spaces to be filled in with decorative lace stitches.

The next step in the development of lace-making was called *reticello*. The first pattern book to mention this work is Vecellio, published in 1591, and the famous Sforza inventory of 1493 uses the term but applied to trimming of sheets. In the process of making *reticello*, the desired open spaces were cut from the linen and a piece of parchment or stiff material was required to support the threads that formed the framework of the pattern. On this counted linen thread foundation the needle wrought beautiful laces of geometric designs. An example of this *reticello* in the exhibition is the border whose linen foundation has been cut in squares and the remaining threads entirely overworked, accented at intervals with conventional four-petalled flowers.

Due to its fast growing popularity, this alluring type of work sprang from a pastime of leisure and luxury to a thriving industry even in the poorest homes and communities. *Reticello* rapidly developed into *punto in aria* or "stitch in air," in which no linen foundation was used, the thread

being woven with the needle accentuating the design firmly over a parchment pattern, then working it in with button hole and various mesh stitches. This name first appeared in 1529 in Tagliento's long list of stitches in which his designs were to be carried out. According to Elisa Ricci¹ this title "stitch in air" might be generically applied to all needle laces whose designs are independent of linen, are not raised, and have no background.

Executed with all the care and skill of the seventeenth century Italian lace maker is the *punto in aria* border whose design is reminiscent of Near Eastern ornament. In it appear the star, carnation, tulip, and hyacinth motifs borrowed from Rhodian pottery while the strap work is derived from Moorish weavings and wood carvings. The origin of this patterning, often called *punto d'Espagna*, is still a puzzling problem to lace students; to quote Frances Morris: "Whether it represents a brief period in the development of the Venetian fabric, or whether it may be the work of some special 'school' in Venice, Florence, or elsewhere, is still to be determined."

The city of Venice has long been called the "Queen of needle laces." The publications of early pattern books tend to prove that the first of the needle laces were Venetian and the Venetian dialect the official language of lace making. Of the 140 manuals published between 1525 and 1600 in Germany, France, and Italy, nearly 100 were printed in Venice. Venetian lace workers, inspired by the objects surrounding them, developed their patterns from flowers, branches, leaves, fruits, birds, and human figures, especially characteristic

¹ E. Ricci, *Old Italian Lace*, 1913, 1, 251.

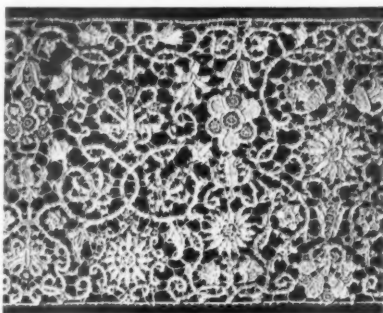
being the beautiful coralline point imitating coral and seaweed.

Early in the seventeenth century appeared the richest and most complicated of all Venetian points, the *gros point de Venise* and *rose point*. On account of their elegant and graceful designs, these laces acquired greater renown than any others made at Venice, and were extensively used for ecclesiastical purposes as well as personal adornment. An extraordinary example of beautiful workmanship is the wide *point de Venise* flounce whose foliated scrolls, executed in the most minute stitches, and connected by delicate *brides picotées*, have the outlines accented with heavy cords in relief so closely covered with button-hole stitching that single threads are not distinguishable to the naked eye.

Venetian points were in great demand in the French court for costumes of both sexes. Molière in his *Dictionnaire des Précieuses* of 1660, ridicules men who wore three frills of lace on their breeches; while other authorities tell how boot tops, cravats, cuffs, frills, and collars were fashionably made of Venetian *point*. Women vied with each other in the beauty of their ruffs, standing collars, sleeve ruffles, aprons, headdresses, and flounces. Fortunes of French gold were fast filling Venetian coffers in payment for these extravagances and no royal command could compel people to substitute the coarse inferior laces of France for the fine productions of Italy and Flanders.

Jean Baptiste Colbert, the newly appointed Comptroller-General of Finances under Louis XIV, to whose wisdom and foresight France is indebted for the beauty and importance of her needle laces, determined to keep these fortunes at home by creating a home industry equal to if not surpassing the Venetian one. He, therefore, arranged through the Venetian Ambassador, Monseigneur de Bonzy, to import Venetian workers to teach the art to the French lace makers.

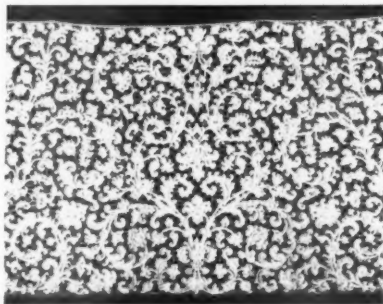
The Royal decree, dated August, 1665, and signed by Louis XIV, establishing this industry in France, states, "that works in



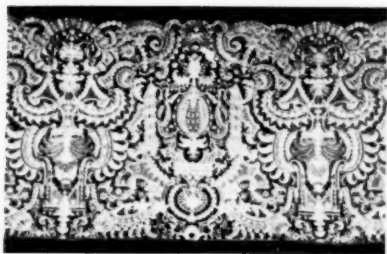
BORDER. ITALIAN, EARLY SEVENTEENTH CENTURY. SO-CALLED SPANISH TYPE. THE MRS. EDWARD E. AYER COLLECTION

thread both by needle or on the cushion should be made in the manner of the *points* in Venice, Geneva, and other foreign countries, and they should be known by the name of *Point de France* this license to make this work to hold good for nine years." This decree provided that twenty-nine workers from Venice and two hundred from Flanders be brought into France and distributed in the towns of Quesnoy, Arras, Reims, Sedan, Chateau-Thierry, Loudain, Alençon, and Aurillac, to teach the art to 1300 French girls and women registered as working in these towns.

The early French pieces became such exact copies of the Venetian that the difference was indiscernible and Colbert triumphantly wrote the Venetian Ambassa-



FLOUNCE. ITALIAN, SEVENTEENTH CENTURY. POINT DE VENISE. THE MRS. EDWARD E. AYER COLLECTION



FLOUNCE. FRENCH, EARLY EIGHTEENTH CENTURY. POINT DE FRANCE, PROBABLY POINT DE SEDAN. THE MRS. EDWARD E. AYER COLLECTION

dor, "I can now say that collars worked in relief are produced in this realm which are as beautiful as those of Venice." It was not long, however, before the French developed laces no longer Italian in character, but distinctly French. Just when *points de France* ceased to be known by that general name and became *point d'Alençon* and *point d'Argentan* is uncertain. Mrs. Bury Palliser states that an inventory of 1723 is the last which mentions *point de France*, while *point d'Argentan* is noted in 1738 and *point d'Alençon* in 1741. The buttonholed hexagonal mesh of *point d'Argentan* distinguishes it from that of Alençon which is merely twisted. However, the two cities, being only ten miles apart, borrowed stitches from each other, and many an Argentan piece has in its working stitches of the Alençon style.

Sedan, one of the centers chosen by royal proclamation, was celebrated throughout the seventeenth century for its excellent cut-work, as is shown by an entry in the wardrobe accounts of Charles I of England, reading, "six handsome Pultenarian Sedan collars of cut-work," and at this time also furnished nearly all the fine thread for the lace industry of the Champagne district. This center was allotted two Venetian and twenty Flemish lace makers who, with 200 registered French women and girls, were to carry on the work. Unfortunately lace making in Sedan was destined to thrive but a short time, as most of the workers were Protestants and emigrated to other countries

after the Revocation of the Edict of Nantes in October, 1685.

"The identification of what may be termed 'real' *point de Sedan* is still open to discussion."² Carlier de Lantsheere in his *Trésor de l'Art Dentellier* illustrates a piece similar in pattern and detail to the one in the Ayer Collection, which he calls *point de Sedan*. Concerning this lace he states, "The so-called *points de Sedan* are a variety of *points de France* originating from the celebrated city of that name. It may be identified first, by a special floral ornament made of long pears or other fruits which often terminate in curled points or pine needles and which carry well spaced and well chosen accents as emphasis points; second, by the somewhat coarse magnificence of the motifs which stand out on a field almost always consisting of the *grande brides picotées* of the *point de France*; third, by the mat parts decorated with numerous details known by the name of openwork. In addition to this floral ornament, one often encounters a species of shell. The *point de Sedan* embodies all the characteristics of the *points de France* with the difference that the threads are generally finer and that the ground is more thickly covered by the pattern." In this statement, Lantsheere follows Ernest Lefebure's opinion, as do such authorities as Madame Laurence de Laprade, Mrs. Bury Palliser, and Alan Cole.

In the Ayer flounce, the pattern of elongated pineapples, flowers, shell-like scrolls and rococo ornament with accents in relief, almost entirely covers the ground of *grandes brides picotées*. The thread is very fine and each minute stitch, of which there are a variety, has been executed with the greatest care and the pattern followed with exquisite precision, making this piece not only one of the finest in this collection, but an outstanding example of French needle lace. (Illustrated above and on page 17.)

The more filmy *Points d'Alençon* and *Argentan* so completely supplanted the

² Frances and Marian Morris, *Antique Laces*, The Hague, 1926, 85.

heavy Venetian points that Venice found it necessary to produce a lighter fabric to compete with the French and Flemish markets. This new product was known as "*point de Venise à réseau*" or grounded Venetian point, and followed closely the French and Flemish patterns. Several narrow edges of this lace are to be found in the Ayer Collection.

Another Italian lace which gained a wide popularity in the eighteenth century was the Burano point. It was a coarser outcome of *point de Venise à réseau* and the only one which survived the dark days at the close of the eighteenth century. Little is known concerning its origin and early history, but Peuchet, in his *Dictionnaire Universel de la Géographie Commercante* published in 1789, states that a great number of fisherfolk of Burano were employed in lace making. The designs of Burano lace followed those of *point de Venise à réseau* or were copied directly from the French and Flemish laces, and, while made with the needle, were worked on a pillow with a cylinder for the convenience of rolling up the finished work. In making the *réseau*, a thread was fixed straight across the whole width of the lace as a foundation, being passed through and fastened to any sprig or part of the pattern which may have intervened. Upon these threads, rows of looped meshes were worked which, due to the method used, were square in shape. By this, and the streaked, cloudy appearance, caused by the bad quality and unevenness of the thread, is eighteenth century Burano lace recognized. The cordonnet, similar to that of Brussels needle point, is a thread stitched around in outline of the pattern and sometimes buttonholed. There is a fine example of Burano lace in the Ayer Collection, the pattern of which is a conventional meandering floral one and the piece has all the outstanding characteristics of the eighteenth century Burano laces.

Brussels *point de Gaze*, the nineteenth century development of Flemish needle lace, was made in great quantities and due to its adaptability to personal adornment,

attained a wide popularity in all countries. This lace is made on the finest of needle meshes and the magnificent realistic floral patterns are representative of the ornate taste of the period. A handkerchief, said to have belonged to Empress Elizabeth of Austria, has a wide border of this lace with an elaborate pattern of naturalistic flowers.

Examples of the bobbin laces in the Mrs. Edward E. Ayer Collection are also being shown in this exhibition but due to the limited space will be described in a future *Bulletin*.

MILDRED DAVISON.

THE CHILDREN'S MUSEUM

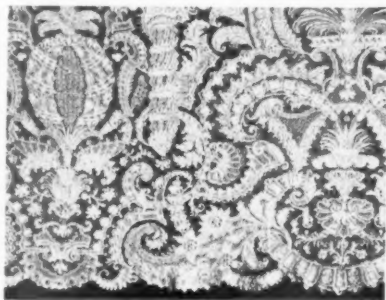
MISS MACKENZIE'S winter series of illustrated talks for children is called "Travel and Art for Children." The background of French Art and the works as shown in the recent Century of Progress exhibition, and the beauties, natural and artistic, of France will be explained with the help of lantern slides. These talks which are given every Saturday morning from 9:15 to 9:50 are free to all children.

February 3: The France of Napoleon

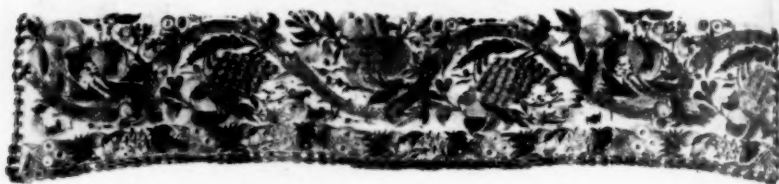
February 10: Painters of the Forest of Fontainebleau

February 17: Nineteenth Century Painters of Originality.

February 24: Rural France and the Impressionists.



DETAIL OF FLOUNCE SHOWN ON PAGE 16



TURKISH TOWEL, BORDER OF FRUITS AND FLOWERS, EIGHTEENTH CENTURY

TURKISH EMBROIDERIES

A GROUP of embroidered towels or scarves has recently been loaned to the Institute by Burton Y. Berry of the American Consulate in Istanbul, Turkey. They are on view in the gallery of Muhammadan Art, H 6 on the terrace. The lender has made a thorough study of these exquisite embroideries and has published his observations in detail in the *Bulletin of the College Art Association*, Vol. XIV, 1932, pp. 344-358. Many interesting illustrations appear therein as well as an excellent bibliography on the subject and there is also a discussion of the practical and ceremonial uses to which these towels were put.

The earliest example which is lent to us dates from the late seventeenth century and is typical of that period in its coloring and pattern. On each end of the plain cotton cloth two conventionalized floral sprays are worked in blue, dark red, salmon pink, yellow, green, black and white silks in Holbein, satin and Oriental darn- ing stitches. The black stems tend to unite the separate sprays but there is not yet the flowing grace of a running pattern which was brought to perfection in the eighteenth century.

All the other towels on exhibition date from this later period and are exceptional in the fineness of their execution and in their coloring. They are embroidered on a very soft tissue-like homespun cotton. The stitchery is extremely fine, both sides being practically identical. The patterns are so lavish in their colored silks and metal threads that one wonders that the embroiderers could work on such a thin founda-

tion. In the example represented (see p. 24) there is a running floral band across the bottom and above are seven medallions outlined in fine golden thread. Within each of these a floral motif is worked in graded shades of light pinks, blues, yellows and soft greens with sparing touches of gold tinsel folded into the pattern. The soft colors, the tiny glints of gold, the toned ivory of the old towel itself remind one of an illuminated parchment.

A greater freedom of design is evident in the second example illustrated above. The motif is unusual in that fruits rather than flowers compose most of the pattern. From the thick stem done in drawn-work in silver, clusters of grapes, berries, pomegranates and speckled fruits spring forth in luxuriant yet subtle coloring. Possibly some of these shades were once brighter but fortunately all of the delicate gradations remain; pale blue turns to lavender and light pink tones into ivory.

It is rare to find an eighteenth century towel decorated in silk of one color like the one in this collection with the elaborate floral meander done entirely in blue. Five shades of the color are used so skillfully as to suggest the effect of delicate painting. Silver has been employed in a variety of stitches, the fine thread in satin and darn- ing and the tinsel in a drawnwork pattern.

Another rather unusual example is the towel with all-over diamond lattice in silver enclosing Arabic characters embroidered in olive green, with broad cuts of silver tinsel at each intersection of the lattice.

HELEN C. GUNSAULUS

A BRONZE PLAQUE FROM BENIN

THE acquisition of a bronze plaque of a warrior of the Benin tribe of West Africa brings to our attention the amazing discoveries of the year 1897 when for the first time the technical skill and achievements of this now decadent civilization were brought before the civilized world. After a group of British travelers while on a mission to the king of Benin city were brutally massacred, a punitive expedition entered the city, captured, and partly destroyed it. Among the spoils were hundreds of these bronzes which must have been used as part of the decoration of the palace of the king, as a frieze or attached to the pilasters or beams of this wooden structure.

The subjects represented on the plaques, many of which are in the British Museum, are for the most part similar to ours, chiefs or warriors or the Bini tribe in their elaborate regalia, but occasionally Europeans are represented in the costumes of the day. The date of execution is probably sixteenth or seventeenth century. The contact of Benin with Europeans began late in the fifteenth century when the Portuguese discovered it and established trade relations with the natives. They found a pure negro tribe

with a well-organized government headed by a king and practising human sacrifices as part of their religious and court ceremonies. They found them skilled in the arts of bronze casting and ivory carving. It is doubtful whether the Portuguese affected at all the trend of the native art.

To anyone familiar with the art of bronze casting the facility of the artists of these bronzes done by the *cire perdue* method is apparent. The Institute piece is a fragment representing a chief against the usual background incised with dots and foils to fill the spaces. The chief is characteristically dressed in a decorated skirt with a guilloche pattern on the edge and the end caught up at the side and brought up behind the left shoulder. A leopard's mask hangs at the belt on the left side. Around the neck are nine coral bead necklaces, the badges of honor presented by the

king and below them is a necklace of leopard's teeth. A broad bracelet on each arm and a tight cap also of coral or agate beads complete the costume. The tribal marks of the Bini, three parallel scars above each eyebrow and three long parallel scars down the front of the torso are clearly shown. One hand rests on the hip and in the other the



WARRIOR, BRONZE PLAQUE FROM BENIN, AFRICAN, SIXTEENTH TO SEVENTEENTH CENTURY. THE AVERY FUND

warrior holds aloft a broad leaf-shaped sword with a ring (now broken) attached to the pommel. One interesting feature of this particular piece is the large manilla ring on the background above the sword. These penannular pieces of money were exported as early as the sixteenth century and may have been indigenous to Africa. They were apparently valued by the natives and appear in only a few of the panels.

This fine example of the metal work of an African tribe (a purchase from the Avery Fund) makes a notable addition to the wood and horn carvings already in our collection. It will be on exhibition for the present in the Primitive Art Group in the Children's Museum.

HELEN F. MACKENZIE

NOTE: In the *cire perdue* method the steps are many and require patience and skill. First the model, usually in clay, is prepared by the artist and of this a negative mould is made. In the negative mould a coating of wax is applied of the thickness desired in the finished work. This wax model, when hard, can be perfected by the artist, after which it is used in making a second mould, this time of a semi-liquid composition which hardens quickly and is fire proof. This mould is then heated until the wax runs out and leaves an empty space into which is poured the molten bronze which becomes the finished piece.

THE COVER

THE fascinating panel on the cover (14 x 13 in.) has puzzled many connoisseurs who are not able accurately to date or give the nationality of its painter. According to Mr. Mann, Assistant-Director of the Courtauld Institute, London, and an authority on armor, the soldier's helmet, gorget, and close-fitting tunic would place its execution in the second half of the fourteenth century. J. A. Herbert, who has made a special study of the painting, suggests that it may have been done in Scandinavia where the English influence in early art was particularly strong. (Compare A. Lindbloom, *La Peinture Gothique en Suède et en Norvège*, 1916, especially Plate 36.) Louis Réau calls it "Anglo-Norman School" and dates it in the first quarter of the fourteenth century. The subject concerns St. Catherine of Alexandria, virgin and mar-

tyr, who unbraided the Emperor Maxentius for his cruelty and false religion. She was consequently sentenced to be broken upon a wheel, which, however, was miraculously shattered before the execution could be carried out. This interesting and unusual primitive was purchased for the A. A. Munger Collection from the Mackay Fund.

GOODMAN THEATRE

SINCE the far distant day when Satan, being a favorite son of God, had come into His presence with other angels and informed the Father that he had been walking up and down the earth and could find nothing good in it, he had been destined for destruction. He was also destined to become a person of superlative interest to the dramatists of all times.

It is to be expected that the Russian version of the battle of God and Satan for the soul of man would be characterized by the peculiarity of the Russian temperament. The Russian does not always refer to an indicted criminal as a "convict." He is more likely to refer to him as "the poor little one." And Satan of "Anathema," as he is called by Andreyev, is not a super-evil character but a personality tortured by a desire for perfection who inflicts suffering on others because he is in an agony of suffering himself.

We have already mentioned the name of the author, not an unfamiliar name to the American audience who know his "He Who Gets Slapped" and "Katerina." "Anathema" is to be, if we are not in error, an American première. The play will open on Tuesday evening, March 6, and will continue through Saturday night, March 10, with the regular Thursday matinée, March 8. The performance of this play is of further interest since the leading rôle, that of David, will be performed by an ex-member of the Moscow Art Organization whose name is by no means unfamiliar to the audience—David Itkin.

PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:00 P.M. REPEATED AT 7:00 P.M. Fullerton Hall.

- FEBRUARY 5—Glass of Many Kinds. Mary Powell. 12—American Interiors from Washington to Lincoln. George Buehr. (Display, courtesy of Mrs. Edith A. Scully.) 19—The Modern Living Room. (Display, courtesy of Scholle Furniture Company.) 26—The Modern Dining Room. (Display, courtesy John A. Colby and Sons.)
- MARCH 5—The Modern Bedroom. (Display, courtesy The Robert W. Irwin Company.) 12—The Modern Kitchen. (Display, courtesy The Edward L. Hines Company.) 19—The Modern Sun Porch. (Display, courtesy Tobey and Company.) 26—Modern Materials in Building and Decorating. George Buehr.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 5:45 P.M. to 7:00 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials are supplied at a nominal cost.

JANUARY 8 THROUGH MARCH 26.

C. GALLERY TALKS IN THE CURRENT EXHIBITIONS

THURSDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

- FEBRUARY 1—Painters of Light. Mary Powell. 8—Promenade in the Thirty-Eighth Chicago Artists' Exhibition. George Buehr. 15—Thirty-Eighth Annual Exhibition by Artists of Chicago and Vicinity. 22—Early American Portraits.
- MARCH 1—Thirty-Eighth Annual Exhibition by Artists of Chicago and Vicinity. 8—Thirty-Eighth Annual Exhibition by Artists of Chicago and Vicinity. 15—Thirty-Eighth Annual Exhibition by Artists of Chicago and Vicinity. 22—(Subject to be announced.) 29—Thirteenth International Water Color Exhibition. George Buehr.

D. THE ENJOYMENT OF ART

THURSDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

- FEBRUARY 1—Painters of the American Scene. Mary Powell. 8—Contemporary German Painting. George Buehr. 15—The Epic of the Rhine. 22—Art in Washington, D. C.
- MARCH 1—Art Museums on the Pacific Coast. 8—Art Museums of the Middle West. 15—Art Collections in Pennsylvania. 22—Art Collections in New York. Daniel Catton Rich. 29—Monsalvat.

E. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:15 A.M. to 12:00 NOON. Fullerton Hall.

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

JANUARY 5 THROUGH MARCH 30.

F. GALLERY TALKS ON OUR PERMANENT AND LOAN COLLECTIONS

FRIDAYS, 12:15 NOON.

- FEBRUARY** 2—Old Lace. Mary Powell. 9—Exhibition of Work of the James Nelson Raymond Classes. George Buehr. 16—The Primitives. 23—The Dutch Masters.
- MARCH** 2—The Spanish Masters. 9—The Italian Masters. 16—The Impressionists. 23—Contemporary European Painters. 30—Promenade of Permanent Collection of Water Colors. George Buehr.

SPECIAL—HISTORY OF PAINTING IN THE PERMANENT COLLECTIONS

Gallery talks by Miss HELEN PARKER—MONDAYS AT 11:00 A.M.

Free to Members. Non-Members, fifty cents a lecture, or twelve lectures for five dollars.

- February** 5—German and French Primitives. 12—Italian Primitives. 19—Italian Renaissance Painting. 26—Flemish Primitives.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND
FOR CHILDREN OF MEMBERS*

*From January 6 through February 10, for six weeks, this class will meet in Fullerton Hall on Saturdays at 1:00 P.M. instead of 11:00 A.M. for a Six Weeks' Sketch Class to be conducted by Mr. Watson and Mr. Buehr. During this period the pupils will sketch from the costumed model in Fullerton Hall: sketching supplies will be sold at the entrance at a nominal fee. After February 10, the lecture class will be resumed, as formerly, at 11:00 A.M. for the rest of the term.

Lecture Program beginning February 17:

- February** 17—Lincoln and Washington in Art (stereopticon). 24—Making Caricatures (chalk talk).
- March** 3—Japanese Block Prints (stereopticon). 10—Cutting a Linoleum Block (demonstration). 17—What Is Perspective? (stereopticon). 24—Drawing in Perspective (chalk talk). 31—Still Life by the Masters (stereopticon).

An exhibition of the special Honorable Mention drawings from the Raymond Fund Classes will be displayed in Blackstone Hall from January 25th through February 15th.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

FEBRUARY

Two Lectures on "The Genesis of Modern Painting," by Dr. Oskar F. Hagen, Chairman, Department of History and Criticism of Art, The University of Wisconsin:

- 6—"Stylists: The Generation of 1850" (Gauguin, Van Gogh, Hodler, Seurat).
13—"Expressionists and Dictators: The Generations of 1870 and 1880" (Matisse, Münch, Nölde, Klee, Feininger, Picasso, Dix, and Grosz).
20—Lecture: "The Importance of Subject Matter." William M. Ivins, Jr., Curator of Prints, The Metropolitan Museum of Art.
27—Lecture: "In Defense of True Art." Rockwell Kent, Artist and Illustrator.

DEPARTMENT OF MUSEUM INSTRUCTION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

Informal lectures on various subjects are offered by the Department of Museum Instruction and may be attended by anyone without entrance requirements. A ticket of twelve lectures for five dollars may be used for any of the lectures for the duration of a year, with the exception of those classes for which a special fee is charged.

Following is the schedule for February. MISS HELEN PARKER is the lecturer unless otherwise stated.

THE PAINTINGS IN THE PERMANENT COLLECTIONS. MONDAYS AT 11:00. Lectures in the galleries on the German and French Primitives, the Italian Primitives, the Italian Renaissance, and Flemish Primitives. Free to members. Non-members 50 cents a lecture, or 12 lectures for \$5.00.

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. Informal lectures in the galleries on the development of art as illustrated by the permanent collections, supplemented by talks on the current exhibitions.

THE HISTORY OF ARCHITECTURE. TUESDAYS AT 11:00. Romanesque architecture in Italy, Romanesque architecture in France (1), Romanesque architecture in France (2), Romanesque architecture in England, Miss Mackenzie, Lecturer.

THE HISTORY OF ART. TUESDAYS FROM 6:30 TO 8:00. A survey course beginning with the Renaissance in the North European countries and continuing to our own day. The development of the great art periods will be traced, but the principal object is to enrich aesthetic enjoyment through the analysis of the different elements that make for beauty in the various arts. During February Spanish painting and Spanish Renaissance architecture and sculpture will be discussed.

SKETCH CLASS FOR NON-PROFESSIONALS. WEDNESDAYS FROM 10:00 TO 12:00. Mrs. Burnham, Instructor. Drawing or painting from the costumed model or still life. Any medium may be used and no previous experience is necessary.

A TOUR OF THE GALLERIES. WEDNESDAYS AT 2:00. Miss Barsaloux. A gallery tour through a part of the collections. Fee 25 cents per person.

FAMOUS ARTISTS. THURSDAY AT 11:00. The lives and works of the following: Holbein, Dürer, El Greco, Velasquez.

THE HISTORY OF ART. FRIDAYS AT 11:00. The same as the Tuesday evening course. Spanish painting and Spanish Renaissance architecture and sculpture.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs by special appointment. Instruction for school groups who wish to visit the Institute either for a general survey of the collections or for a study of some particular field. Guide service for visitors.

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. Arrangement for parties and luncheons may be made with Miss Aultman.

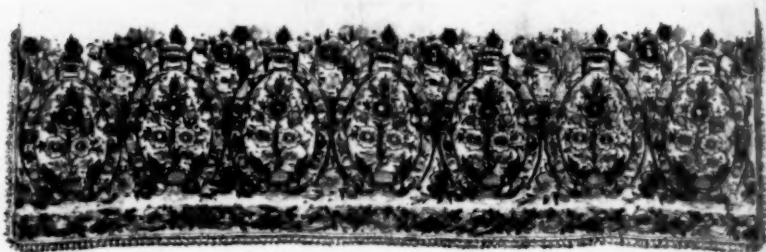
SPECIAL OFFER TO MEMBERS: Coupon ticket books in amounts of \$1.00 and \$3.00 are now on sale to members at a reduced price of 10%, making the cost of these books respectively \$.90 and \$2.70.

REPRODUCTIONS

Framed and unframed reproductions of paintings in the permanent collection of the Art Institute suitable for gifts may be obtained in various sizes in the Reproduction Department.

EXHIBITIONS

- December 1—February 1—Exhibition of Italian, Dutch, French and Spanish Faience. Exhibition of Metal Work and Crystal. Ecclesiastica from the Twelfth to the Eighteenth Century. *Galleries G5 and H3*. Exhibition of Metal Brocades from the Mr. and Mrs. Martin A. Ryerson Collection. *Galleries A3 and A4*.
- December 15—February 1—Needle and Bobbin Laces from the Collections of Mrs. Agnes Allerton, The Antiquarian Society, Mrs. Edward E. Ayer, Mrs. Emily Crane Chadbourne, Miss Elizabeth Day McCormick and Mrs. Potter Palmer. *Galleries A1 and A2*.
- December 18—February 25—Japanese Prints by Chobūnsai Eishi from the Clarence Buckingham Collection. *Gallery H5*.
- December 21—April 15—Japanese Textiles from the Ryerson and other collections. *Gallery H9*.
- January 1—June 1—Architecture, English and American Eighteenth Century, The Howard Van Doren Shaw Memorial. *Gallery M4*. Architecture, Interior Examples, Gift of Mr. and Mrs. R. T. Crane, Jr., Robert Allerton, The Antiquarians. *Galleries M3 and M6*.
- January 1—May 1—Drawings from the Art Institute Collections. Portrait Prints from the Clarence Buckingham Collection. *Galleries 17, 18 and 18a*.
- January 1—May 1—Prints and Drawings by Blake and Goya. *Gallery 19*.
- January 12—March 1—Exhibition of Fil tiré from the collections of Mrs. Edward E. Ayer, Mrs. Potter Palmer and The Antiquarian Society. A Christening Set lent by Mrs. Frederick T. Haskell. *Gallery A6*.
- January 17—May 1—Prints by James McNeill Whistler. *Gallery 13*.
- January 24—May 1—Prints by William Blake, Samuel Palmer and Edward Calvert supplementing *Gallery 19*.
- January 25—February 15—Exhibition of Special Honorable Mention Drawings from the James Nelson Raymond Fund Classes. *Blackstone Hall*.
- January 25—March 12—Exhibition of the Work Done by the Saturday Classes of the School of the Art Institute. *The Children's Museum*.
- February 1—March 18—The Thirty-Eighth Annual Exhibition of Painting and Sculpture by Artists of Chicago and Vicinity. *Gallery G52-G60*.
- February 7—May 1—Prints by French Painters of the Late Nineteenth Century. *Gallery 14*.
- February 17—May 1—Photographic Reproductions of Rare Prints in European Museums (Warburg Facsimiles). *Gallery 12*.



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